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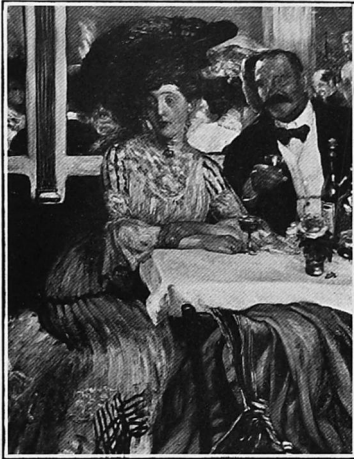
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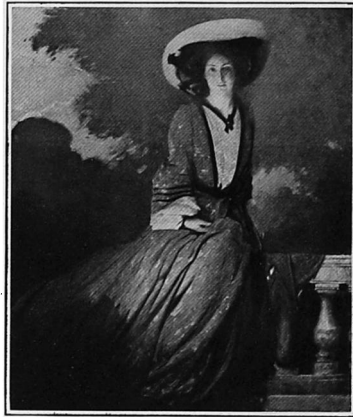
the show is much better hung this year than last, which adds immensely to the effectiveness of the collection, and that the lighting facilities of the temporary building which was erected for exhibition purposes, pending the completion of the permanent galleries, are almost ideal.

M. E. TOWNSEND.

NOTE.—For other works shown in Pittsburg, see following seven pages.



AT MOUQUIN'S
By William J. Glackens
Awarded Honorable Mention



PORTRAIT
By John W. Alexander



EIGHTEENTH ANNUAL FINE ART EXHIBITION IN CHICAGO

The recent exhibition of paintings and sculpture in Chicago—the eighteenth annual show at the Art Institute—was one of special interest, in many respects the best in several years. The exhibition consisted of three hundred and eighty-one canvases—the fifteen pieces of sculpture need scarcely be mentioned—and of these, sixty-six were sent from Paris, as usual, by the Institute's agent. Of the remaining pictures, seventy-seven came from New York, twenty-one from Philadelphia, thirty-one from Boston, and seventy-three were selected in Chicago. Indeed, the local artists—and perhaps with reason—felt somewhat “frozen out” by the disproportionately large space given to out-of-town canvases. An innovation this year was a special exhibition of thirty-six pictures by French artists of note, such as Aman-Jean, Besnard, Cottet, Dauchez, Dumont, Le Sidaner, La Touche, Prinnet, Raffaëlli, and Simon. These



EVENING IN A STUDIO

By Lucien Simon

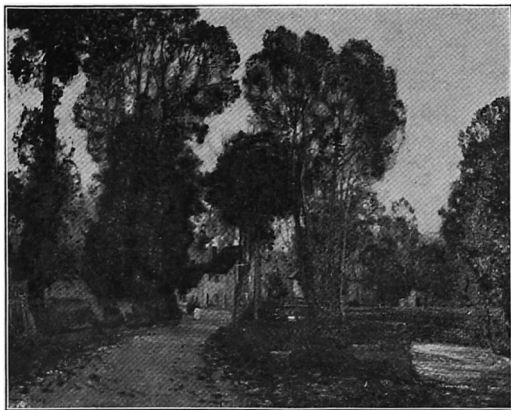
Awarded Medal of the First Class

had little excuse for their presence. Henri's canvas showed direct, straightforward painting, and was distinctly tonal in its quality, the lady in black having the charm of simplicity and mystery. It is perhaps worth noting that the Harris prize has been won for the last two years by portraits—Sargent's "William M. Chase," one of the most direct and forceful portraits he ever painted, and McEwen's "Woman of the Empire," a portrait in disguise.

"Field and Sky," a landscape by Charles Francis Browne, won the Cahn prize of \$100. This canvas of summer fields overshadowed by floating clouds was a new departure for Mr. Browne. He has painted with a careful brush, and made many canvases agreeable in composition and color, but none before that had such special distinction. It was painted largely with the palette-knife, and,

pictures were separately shown, which took off the curse of the "international" feature.

The dominant note in the galleries was the preponderance of portraiture, which was more marked, perhaps, than in any former exhibition. These canvases ranged from the pretentious "Portrait of a Lady in Black," by Robert Henri, which carried off the Harris prize of \$500, to works of minor—or minus—quality that



ROAD TO THE VILLAGE

By Alfred East

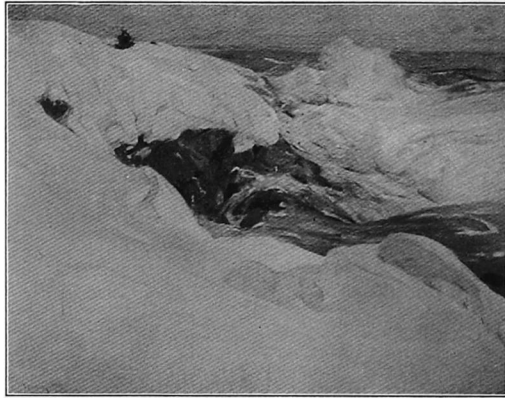
in a way, was a reminder of the skies of Maris or kindred Dutch painters, who catch the blue of upper air, the moist of the gray mist, and the billowy whiteness of cloud masses under the summer sun. Mr. Browne has other canvases exhibiting venturesome brush-work.

A cursory glance through the galleries will suggest the interest that inhered in the collection. The first of the rooms contained the "Portrait of a

Lady in Black" in a conspicuous place; Carroll Beckwith's portrait of Richard H. Ewart; Lee Green Richard's portrait of Miss X.; John Lambert's animated portrait of Thomas Eakins; Lawton S. Parker's portrait of Miss Marjorie Wilder; portrait of President Finley of the College of the City of New York, by S. J. Woolf; portrait of "Lady in White," by William H. Hyde; Edward Everett Hale, by Philip Lester Hale; "The Golden Crescent," by Edmund C. Tarbell; "In the Spruce Woods," by

Frank Benson; a landscape, "When Leaves are Falling," by Arthur Feudel; Colin Campbell Cooper's "Broad Street Station"; Louis Akin's color studies of the Grand Cañon; and the usual numerous small frames that did not intrude their merits on a careful viewing.

In the adjoining gallery were S. J. Woolf's "Finale;" "Wild Swan," by Emil Carlsen; Wellington J. Reynolds's por-



WINTER

By Charles H. Woodbury

Awarded Honorable Mention



LOW TIDES, ST. MONAN'S, FIFE

By Alexander Roche



ENTRANCE TO THE ROYAL PALACE, COPENHAGEN
By Fritz Thaulow

trait of Miss S.; several other portraits, one by Walter Alson Clark, and a boy by William T. Smedley; a good landscape by Charles P. Gruppe, and two tone-studies by Van Dearing Perrine.

In the next gallery were shown Charles Francis Browne's prize picture; a series of portraits by Janet Wheeler in a singular brown-toned atmosphere; "White and Gold," a figure-study, by Howard Gardiner Cushing; M. Jean

McLane's portrait of Mrs. H. R. Ovenden; a realistic portrait by Frederick W. Freer, of a scientist holding a test-tube between his fingers; Frank Benson's "Summer Sunlight"; Bryson Burroughs's "Ariadne Abandoned"; John W. Alexander's portrait of Mrs. W.; John F. Weir's portrait of Dr. S. Wells Williams; four paintings by Walter



AT A PROVENÇALE SPRING
By H. H. LaThangue



MOURNING A SAILOR'S DEATH, BRITTANY
By Charles Cottet

Tombs," by John Devereux York; "A Forest Oak," by Elliott Daingerfield; a portrait of Mrs. Ullman by Eugene P. Ullman; "A Montmartre Girl," by Victor Hecht; "Nannette Laughing," by Helen Kibbey; Thomas R. Congdon's two Salon paintings, "The Betortherd" and "The Connoisseur"; "The Three Forces—Time, Death, and Love," by Eben F. Comins; paintings by Irving R. Wiles, Lawton Parker, and Birge Harrison.

Entering the large southeast gallery one found Horatio Walker's "The First Gleam"; portraits of Miss E. P. and Mrs. D. P. B. C., by Frederic Macmonnies, decorative and interesting; Gari Melchers's quartet of canvases, the portraits of J. H. Dwight and "A Holland Lady," "Motherhood," and "Tea and Talk"; Alfred H. Maurer's "Gabrielle"; "The Picador," by Otto R. Gaensslen; "Girl at Window," by Frank H. Tompkins; "Portrait of H. C. Dodge," by May A. Post; "Gray Day in Autumn," by J. C. Johansen; "The New Fan," by William P. Henderson; "Fortune Telling," by Arthur Oakley; "The Entrance of the Ballet," by Maurice Sterne; "The Good Samaritan," by Henry O. Tanner; Edward F. Redfield's group of winter landscapes; "The Road Over the Uplands, Cape Ann," by John F. Stacey; Anna L. Stacey's "The Salt Bark, Gloucester"; Edward F. Cameron's "Moonrise in Illinois"; George C. Aid's "Motherhood" and "Pearls," his two Salon canvases; portraits by Adelaide C. Chase, Grace F. Winston, Thomas Eakins; the "Longshoreman," by Frederic W. Freer; a group of four canvases, including a "Misty Moonlight," by Alexander Harrison; winter studies by Birge Harrison; studies by Childe Hassam; decorations by the late William Morris Hunt; a "Moonlight" by



THE COFFEE LINE
By John Sloan
Awarded Honorable Mention

Carl Lindin; a "Spanish Quay" by Ossip L. Linde; "Happy Days," by Elizabeth Nourse; "The Miniature," by Mable Packard; "Scherzo," from the Paris Salon, by Allen E. Philbrick; and other interesting work by Ju'ius Rolshoven, Edward F. Rook, Andrew T. Schwartz, J. Alden Weir, Edmund H. Wuerpel, Henry Mosler, Walter Nettleton, and Grace Gassette.



PORTRAIT
By Cecilia Beaux

Though devoid of surprises or of anything of transcendent import, the exhibition was a pronounced success. The personnel of the exhibitors, as revealed by the foregoing brief survey, speaks for itself. The contributors to the display were, in the main, artists well known to gallery visitors, who, for the most part, adhered to former methods, and with few exceptions the offerings of this year were fully up to the standard of previous contributions.

In the exhibit of the American Printers and Sculptors at the Art Institute, the Chicago Academy of Fine Arts was well represented, both by its teachers and students. Of the teachers, William P. Henderson showed three canvases, "The New Fan," "The Castle of San Bernardo," and "An August Afternoon"; B. J. Olsson-

Nordfelt was represented by two of his characteristic arrangements, "The White Gown" and "Little Carrie"; and W. J. Reynolds showed the portrait of a young woman. Of the students of the school, Leo. Gruenhagen showed three canvases shown previously in the Paris Salon of 1905, and Mrs. Dudely Winston a decidedly successful portrait of Miss de Koven.

ELLIS W. CHAPIN.

✿ Chicago Art Institute having now reached a point in its development when collections should be made systematically, it has been suggested that a representative historical collection of American paintings be made. There is the nucleus of such a collection in the Institute already; forty-nine American pictures. A small but good example of Benjamin West is the oldest. This is accompanied by examples of Cole, Elliott, and Healy. Of artists born between 1820 and 1830 nine are represented:



MRS. WETZLAR
By John Lavery

ture would be strictly in line with similar movements in different parts of the country. As has been pointed out in **BRUSH AND PENCIL**, St. Louis is now making a representative collection of American statuary, which bids fair to eclipse anything of the sort in the world. The Pennsylvania Academy of Fine Arts in Philadelphia is at work on a collection of American portraiture, and the Metropolitan Museum in New York is now reaching out after characteristic canvases by native artists. This effort to have our own painters and sculptors adequately represented in our galleries is a step in the right direction, since it is a merited recognition of home ability. In our public institutions, if anywhere, Americans should have the opportunity of seeing what America is doing in the fine arts—and in the applied arts too.

Inness, E. Johnson, Bierstadt, F. E. Church, Bradford, Sanford Gifford, and the Harts; 1830-40, eight, including Shir-law, Vedder, Wyant, De Haas, and Neal; 1840-50, seven, including Chase, Bridgman, and Freer; 1850-60, eleven, including Dannat, C. H. Davis, Alex. Harrison, McEwen, Pearce, Grayson, and Hitchcock; since 1860, eight, including Melchers, Wendt, Johansen, Martha S. Baker, and Redfield. It has also drawings and illustrations by Abbey, Brush, Low, Cox, Thayer, Pyle and sculptures, a few originals by St. Gaudens, Bartlett, Ward, French, Potter, etc.

Such an enterprise on the part of the Chicago Art Insti-



THE READING
By Edmond Aman-Jean